

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED : IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, FEBRUARY 12, 1881.

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5d. Stamped.

WEDNESDAY NEXT. LONDON BALLAD CONCERTS.

LONDON BALLAD CONCERTS.—ST JAMES'S HALL, at Eight o'clock. Artists:—Miss Mary Davies and Miss Clara Samuell, Madme Antoinette Sterling and Madme Patey; Mr Edward Lloyd and Mr Joseph Maas, Mr Santley, and Mr Maybrick. The South London Choral Association of 60 voices, under the direction of Mr L. C. Venables. Conductor—Mr SIDNEY NAYLOR. The programme will include the following IRISH and other SONGS: "Terence's Farewell to Kathleen," "Thady O'T Flynn," "The First Letter" (Miss Mary Davies), "Kathleen Mavourneen," "Barney O'Hea," "Sing Heigh Ho" (Miss Clara Samuell), "The Meeting of the Waters," "The Better Land," "False friend, wilt thou smile or weep?" (Madme Antoinette Sterling), "The Minstrel Boy," "The Children of the City" (Madme Patey), "How to ask and to have," "Oft in the still night" (Mr Edward Lloyd), "Molly Bawn," "It is a charming girl I love" (Mr Joseph Maas), "The Raikes of Mallow," "The Snowy-breasted Pearl" (Mr Santley), "The Legacy," "Little Ben Lee" (Mr Maybrick); the South London Choral Association will sing the following Irish Melodies: "The Last Rose of Summer," "Believe me if all those endearing young charms," and "The Wine-cup is circling." Stalls, 7s. 6d.; Area, 4s. and 2s.; Balcony, 3s.; Gallery and Orchestra, 1s. Tickets to be had of Austin, St James's Hall; the usual Agents; and Booze & Co., 295, Regent Street.

MR SIMS REEVES'S BALLAD CONCERT, TUESDAY Next, February 15th, ST JAMES'S HALL, at Eight o'clock, for which he has secured the valuable services of Miss MINNIE HAUK. Artists—Miss Minnie Hauk, Miss Fomblanche; Mr Sims Reeves, Mr Herbert Reeves, Mr Arthur Oswald. Solo Violoncello—Signor Platti. Pianoforte—Mr Sydney Smith. The London Vocal Union, under the direction of Mr Frederic Walker. Conductor—Mr SIDNEY NAYLOR. Sofa Stalls, 10s. 6d.; Reserved Seats, 7s. 6d.; Balcony, 3s.; Admission, 1s. Tickets at Austin's, St James's Hall, and usual Agents.

MR CHAS. HALLE'S CONCERTS, ST JAMES'S HALL.—SECOND CONCERT, on SATURDAY Evening Next, February 19th, when the programme will include—Goldmark's "Symphony," "A Rustic Wedding" (repeated at desire); Beethoven's Triple Concerto. Pianoforte—Mr Charles Halle. Violin—Madme Norman-Neruda. Violoncello—Signor Platti. Mozart's "Haffner" Serenade for full orchestra and violin solo (first time in London)—violin solo, Madme Norman-Neruda; Introduction, "Lohengrin" (Wagner); Rhapsodie Norvegienne, No. 2, in A (Svensden). Manchester Orchestra of 80 performers. Conductor—Mr CHAS. HALLE. Commence at Eight. Sofa stalls, 10s. 6d.; Balcony, 3s.; Back of Area, 3s.; Admission, 1s. Programmes and Tickets at Chappell & Co.'s, New Bond Street; Austin's, 28, Piccadilly; and the usual Concert Agents.

PHILHARMONIC SOCIETY.—Sixty-ninth Season. Patroness—Her Majesty the QUEEN. Conductor—Mr W. G. CUNINS. SIX CONCERTS will be given on THURSDAY Evenings, Feb. 24, March 10, March 24, April 7, May 12, and May 26. During the season the following works will be added to the repertoire:—The "Romeo et Juliette" Orchestral and Choral Symphony of Berlioz (first time in its entirety since 1839), with an orchestra of 100 performers and 150 members of the Upper Choir of the South London Choral Association, under the direction of Mr L. C. Venables; "Autumn" Symphony (Raff); a new orchestral work by F. H. Cowen; MS. Pianoforte Concerto (Scharwenka); "Orchestral Suite in Canon form" (J. O. Grimm); Concerto Grosso, for strings (Handel); Overtures, "Waverley" (Berlioz), "Die Königin von Saba" (Goldmark), and "Sigurd und Glemme" (Svensden); and "Slavische Rhapsodie" (Dvorak), with selections from the works of the great masters. Engagements have already been accepted by Madmes Albani, Trebelli, and Patey, and Madle Zare Thalberg; MM. Shakespeare, Herbert Reeves, F. King, and Mr Sims Reeves; Madle Timanoff; Herr Scharwenka; Mr Eugène D'Albert and Herr Joachim. Negotiations are pending with Madme Christine Nilsson, M. Antoine Rubinstein, and other artists of the highest rank. Subscriptions, £3 3s., £2 2s., and £1 1s., received by Messrs Stanely Lucas, Weber & Co., 84, New Bond Street, and the usual Agents. Subscribers will receive non-transferable tickets of admission to the second of the two rehearsals which will henceforth precede every concert. St James's Hall.

TUESDAY EVENING, Feb. 15.—ORGAN RECITAL, HOLBORN TOWN HALL, Gray's Inn Road. Organist—Mr JAMES HIGGS, Mus. Bac. Vocalist—Mr WALLACE WELLS. Admission 3d. and 6d. Reserved Seats, 1s. Commence at 8.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. Fifteenth Season, 1881.—The FIRST CONCERT will take place on FRIDAY Evening, 25th February, at the ABERDEEN GALLERY, Aberdeen House, Argyll Street, W. Prospectus and full particulars on application to H. G. HOPPER, Hon. Sec., 244, Regent St., W.

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The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at this INSTITUTION, on SATURDAY Evening, the 19th inst., at Eight o'clock. Conductor—Mr WILLIAM SHAKESPEARE.

Tickets (which may be purchased at the doors):—Balcony, 2s. 6d.; and Stalls, 5s. each.

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Royal Academy of Music,
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"We may here mention the following pieces from the young composer, Lillie Albrecht:—'Amour Inquiet,' performed by the band of the Royal Horse Guards, is a piece of very decided character; and 'Honneur et Gloire,' performed with success by the same band, is a brilliant march which ought by its rhythm to excite onward our brave soldiers to glorious combat. Who could guess that the author of this warlike music is a charming young lady, who plays the piano admirably!"—From the *Brighton Gazette*, Dec. 25th, 1880.

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"A DREAM WISH," Poetry by Mrs M. A. BAINES, Music by MICHAEL BERGRON, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, London, W.

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THE COLONEL.

(From the "Times.")

Mr Burnand is now the official satirist of the age, and holds the post of censor, once conferred for a limited period on men of consular rank by a peculiar species of election, but now bestowed for life by the members of an eminent publishing firm. His nomination to the editorship of *Punch* was formally communicated to the newspapers, and was immediately signalled by vigorous onslaughts upon blue china and upon that aestheticism which finds joy in a lily and ridescence beauty in the film upon the surface of a stagnant pool. The combat has now been extended to the stage, where in *The Colonel*, the new piece produced last night at the Prince of Wales's Theatre, Mr Burnand laughs in three acts at the languid graces of the Grosvenor Gallery. The little theatre in which the satire is given is itself a testimony to the strength of the taste which the playwright has set himself to attack. The arum and the peacock are the materials of its ornamentation, and the scene is bordered with hangings enriched with a golden tangle of sunflowers. Mr Burnand, however, pitilessly denounces all his surroundings, and tears his way among the fancies of the neo-aesthetic school like an elephant raging through a rice plantation. And yet, although it is one of the newest crazes of England and America that Mr Burnand attacks, he has managed to work very closely upon the old lines of *Un Marie en Campagne*, by Bayard and De Wailly, which has long been popular in French, has been paraphrased in Germany and (originally for Burton's Theatre) in the United States, and formed the basis of Morris Barnett's *Serious Family*, given at the Haymarket, with Buckstone, Webster, and Coe in the cast, in 1849. The *dames quêteuses* and the Claphamite Aminadab Sleeks of the older versions become now devotees of Burne Jones, worshippers of the newest professor, who on the strength of unkempt locks and a dismal way of regarding life has set up as a prophet of the nineteenth century renaissance. The mother-in-law in Mr Burnand's play is Lady Tompkins (Mrs Leigh Murray), the widow of a respected alderman, who would have called art "hart," and despised it into the bargain. The widow has become a victim to the fascinations of Lambert Streke, a poet and critic, made most odious and amusing by Mr Fernandez. She now seeks in all "tone" and "symphonies;" in short, she is "intense," and makes her son-in-law intensely miserable. Her daughter is bitten with the same fury, poses like a saint painted by some early artist in the days before they had learnt to paint, and speaks in a full, deep, rich, passionate voice, most charming in tragedy queen, most annoying when it announces to her husband that she has forgotten to order dinner. They twang cracked harpsichords, and all their plates are broken; their chairs are such as may have stood in the hall, but not in the drawing-room, at Astolat. All the discourse is in a strange poetic slang, a distortion of the style of Mr Pater and Mr Symonds. Everything is "consummate," including one Basil Giorgione's picture of a wan and woe-begone maiden, whose pallid face is only relieved by the glow of the evening sun tinting with bright red the incarnadine tip of her nose. The imperfect conversion of the husband to aestheticism is expressed by describing him as an "unhatched bird of art," upon whom, accordingly, his mother-in-law is constantly sitting. The poet-professor, *entrepreneur* of the new gallery (and restaurant), lecturer on art, &c., has a nephew, the Basil Giorgione already mentioned, an artist, formerly Bob, bottle-washer to a pharmaceutical chemist, whom the uncle destines for the hand of an heiress, the sister of the unhatched bird of art. The professor himself aspires to marry Lady Tompkins, the mother-in-law. With this world of sallow colour, obscure jargon, and self-seeking, disguised in a pretended enthusiasm for culture, is contrasted a livelier society headed by a fair and wealthy widow, Mrs Blyth, whom Mr Forrester, the unhappy husband of an aesthetic wife, visits under the name of "Fisher" at times when his mother-in-law and wife believe that he has gone into the country to fish. To mark the contempt of this lady for the eternal tones and harmonies she is dressed in a gown such as a village beauty captivated by bright chintz might wear, and her drawing-room (in a "residential flat") is papered like the best

bedroom of a country inn. The husband is deceiving his wife by pretending that he is out of town, and deceiving the widow by letting her believe that he is a bachelor and a pretender to her hand. His friend, "the Colonel," comes to change all that, to restore his home to order and simplicity, and to remove the widow from danger by marrying her.

The Colonel is the chief actor in the little drama. He is an American, whose experience of life includes duelling in Paris, and makes him thus the more formidable to the professor. The professor, who professed to sup upon a sun-flower and a sip of water from a Murano glass, turns out to be a *gourmand* and in debt; it is proved that his lilies are not water lilies, that while he pretended to be spiritual his real tastes were spirituous. His plots are exposed and his rule overthrown. The sombre silence of the Queen Anne drawing-room is disturbed by the music of a band, the mystical half-light is dispelled by many candelabra, dancers come tripping down the stairway, which, after the manner of the houses in Camelot, leads straight into the drawing-room. "Why, this is rebellion!" exclaimed Lady Tompkins. "A waltz," replies the Colonel, "consists in revolution."

* * * * *

The play is very bright and lively, and if its ridicule is not very merciful, the tendencies which it attacks are strong enough to resist even a more formidable onslaught.

NEGLECTED GOOD MUSIC.

(To the Editor of the "Musical World.")

SIR,—Why do we never hear anything of those two cabinet masterpieces, *Jessie Lea* and *The Soldier's Legacy*, written for and produced at the German Reeds' entertainment some years ago by G. A. Macfarren? What comic opera has been produced of recent times to compare with *She stoops to conquer*, by the same composer? We have had little to compare with any of these for a long time past. How much we have had of another kind I need not say. I enclose my card. Your obedient servant,

F. C. L.

[Our columns are open to any discussion on this and other subjects of the kind.—W. D. D.]

MR A. J. HIPKINS ON THE PIANOFORTE.—In the last part of the *Dictionary of Music* of Mr George Grove, proceeding from the biography of Palestrina to the term "Plain Song," a learned article by Mr A. J. Hipkins, consecrated to the Pianoforte, may be remarked, which does not occupy less than twenty-eight columns of this excellent English lexicon, and is ornamented with artistically engraved diagrams. The author goes back to the discovery of Signor Valdighi; that is to say, the mention, in 1598, of an instrument called *Piano e Forte*. He passes on to Cristofori, of Florence, whose ingenious invention he reviews and follows, step by step, with the curious models of Marius, Schroeter, and Silbermann, giving, in a word, a complete monograph of all received or rejected improvements this powerfully harmonious machine, of which the many-sided rôle is become so preponderating and universal, has undergone. The conscientious exactitude of the writer goes so far as to enumerate the great masters who, in the beginning, played upon the piano or composed specially for its still relatively restricted keyboard. What is before all in this praiseworthy work is the clear explanation, precise and detailed, given of all the actions successively imagined for augmenting the sum of suppleness, of power and of charm, of the most popular of modern instruments. Belgium is unfortunately somewhat sacrificed, in the sense that if not found to-day at the head of nations among which the fabrication of pianos has attained a crushing superiority, at least she did produce, in the earlier days of the manufacture, many a respectable example, the possession of which is now actively bid for, to add to private collections of musical instruments. The pianos of Bremer, Ermel, Fétis, &c., mentioned in the second volume of *Musique aux Pays-Bas*, by M. Edmond Vander Straeten, are far from being without merit, and the rare specimens that have been preserved bear witness to a real and serious talent for pianoforte making.—*Guide Musicale (Bruxelles)*, Jan. 20.

[Feb. 12, 1881.]

BURNS' COMMEMORATION—REPETITION CONCERT.

Our monarch's hindmost year but aye
Was five-and-twenty days begun,
'Twas then a blast o' Jannar win'
Blew hause in on Robin.

The commemoration of the birth of Burns seems to grow in favour in London. Notwithstanding the severity of the snow storm on Jan. 25, the attendance at Mr Carter's concert at the Albert Hall was such as to encourage him to repeat the concert on Saturday, the 5th. The second concert was also a great success; but we think it might have been even more successful had Mr Carter had the courage to confine himself to Burns and Scotch music. A mixture of royalty songs, sacred, Italian, Burns, &c., is a kind of "hotch potch" unacceptable to any audience, and we venture to believe, but that for the immense attraction of Madme Nilsson's presence, utter failure would have been the result. The great singer gave a magnificent rendering of "The Jewel Song" from *Faust*, and was no less successful in "John Anderson my jo" and "Let the bright Seraphim"—trumpet *obbligato* accompaniment by Mr Thomas Harper. All three pieces were re-demanded. For the first Madme Nilsson repeated a portion of the "Jewel Song"; "Auld Robin Gray" was charmingly rendered in response to the irresistible demand for "John Anderson," and "Let the bright Seraphim" was twice given. Nothing could exceed the enthusiasm created by Madme Nilsson's presence and splendid vocalization. Madme Antoinette Sterling is a never-failing favourite, and was rapturously encored for her two songs, "Here's to the year that's awa'" and "Caller Herrin'." The first we thought wanted a little more "spirit." In "Caller Herrin'" Madme Sterling was unanimously encored, as a matter of course. F. H. Cowen's "Better Land" being substituted. Madme Enriquez pleased much in her beautiful rendering of Roeckel's "Angus Macdonald," as did, also, Miss Marriott in "O Nannie, wilt thou gang wi' me?" Miss Helen Meason, gave "And ye shall walk in silk attire," and was deservedly re-called. The stirring manner in which she gave "The Highland Watch" was all that could be desired. Miss Adele Vernon was equally successful in the plaintive and beautiful "Flowers of the Forest," and in the ever popular favourite, "Twas within a mile o' sweet Edinburgh town." Mr Redfern Hollins gave a clever rendering of "Jessie the Flower o' Dumblane," improving the music as he went along! He was more successful in the Marquis Chisholm's "Battle of Stirling," which was re-demanded. Signor Fabrini was good in "The Macgregor's Gathering," for which he was re-called. Mr Bridson sang sweetly "Annie Laurie," and with much success. Sullivan's "A weary lot is thine, fair maid." Mr Vernon Rigby's one Scotch song, "Bonnie wee thing," finely given, created a highly favourable impression, and in "Let me like a soldier fall" (*Maritana*), he was unanimously encored. The choral singing upon the whole was very good, though it occasionally lacked the necessary spirit, and there was, perhaps, a little too much of *p.p.p.* followed by *f.f.f.*, regardless of the sense of the words. As far as the Scotch music was concerned, the band of the Scots Guards, conducted by Mr J. P. Clarke, created more enthusiasm in its selection, "Reminiscences of Scotland," than any other part of the programme. Mr Bending ably presided at the grand organ. Signor Fabrini and choir appropriately brought the concert to a close with "Auld Lang Syne."

W. H.

LOCAL MUSICAL EXAMINATIONS.—The Royal Academy of Music, having resolved to hold examinations and grant legal diplomas and certificates, have set to work at once. One of the first local examinations will be held at Brighton, on March 5th, by Mr Robert Taylor, in conjunction with an Associate of the Academy. The intentions of these examinations are to offer students and professors of music an opportunity, short of a University degree, to pass an examination, as a test of their musical fitness, under the auspices of the leading musical academy of this country. There are in the "local," or student division, four subjects: that is to say—first, counterpoint, harmony, and plan or design; secondly, singing; thirdly, pianoforte playing; and lastly, playing on orchestral instruments. The candidates may be examined in one or every subject, and they will be arranged in three grades, viz., those who obtain honours, those who merely pass, and those who are rejected.

SCRAPS FROM PARIS.

(From our Correspondent.)

At the Grand Opera, *Le Prophète* has been revived with a new Bertha, Mdlle Dufranc, who confirmed the impression she had produced in *La Juive* and *Les Huguenots*. Mdlle Richard was Fides and M. Villaret, Jean de Leyde. Despite the weather, the house was full, and the receipts amounted to 19,000 francs. This seemed to affect everyone, both on the stage and in the orchestra very satisfactorily: vocalists sang, dancers danced, and musicians played, with a spirit not always characterising the performances at the "first lyric theatre in the world." Moreover, the opera had been carefully rehearsed, which is not always the good fortune of "revivals." The members of the orchestra and the chorus are not over fond of rehearsing a known work, and Vaucoeur has frequently some trouble in prevailing on them to do what is nothing more than their strict duty. A manager's bed is not always one of roses. Mad. Krauss made her re-appearance as Valentine in *Les Huguenots*, Mdlle de Vère taking Marguerite de Valois. Meanwhile, the rehearsals of *Le Tribut de Zamora* are being actively continued, and, for once in a way, the novelty is likely to appear soon after the date originally fixed.

Ernest Altes having been created a knight of the Legion of Honour, the orchestra gave a banquet to celebrate the event. Healths were drunk and speeches made. One of the orators was Vaucoeur, who said that progress and variety must be the order of the day, and room be found in the repertory not only for new works, but for classic masterpieces, as at the Théâtre-Français. His observations slightly "fluttered the Volscians," under the control of Commander Altes, opening out, as they did, the prospect of more rehearsals. Referring to this, M. H. Moreno says in *Le Ménestrel*:

"From time immemorial the orchestra and chorus at our Académie Nationale de Musique have dreaded rehearsals. A mere "encore" frightens them, because encores, they say, are really rehearsals in disguise. In the time of the resolute Habeneck, no one dared shirk a rehearsal. Want of punctuality was followed by dismissal. Girard, also, was severe in this respect. One night, however, he was fairly matched by a 'Trombone' who came late. The offender was gliding stealthily to his place, when the conductor's vigilant eye detected him. Girard, determined to make an example, suddenly stopped the orchestra, and exclaimed: 'Pray, sir, have you no watch?' 'I beg pardon, sir,' replied the Trombone humbly. 'I have one, but it is not a repeater' (*mais elle n'est pas à répétition*). Girard himself, disarmed, joined in the general laughter."

The Opéra-Comique is flourishing. The receipts for January amounted to 162,000 francs. This speaks well for Carvalho's managerial skill. The rehearsals of *La Flûte Enchantée*, in which Madme Carvalho was to have made her re-appearance, are temporarily suspended, in consequence of the absence of Mdlle Bilbaut-Vauchet, the Queen of Night, whom circumstances retain at Cannes. *Le Pardon de Ploërmel* (our *Dinorah*), is therefore, in rehearsal. Mdlle Marie Vanzandt will be the Dinorah. Offenbach's *Contes d'Hoffmann* will soon be produced. There appears to be some misgiving as to its success. Carvalho, almost at the last moment, thought it advisable to compress the fourth and fifth acts into one, and Jules Barbier, author of the libretto, adopted the suggestion. Pity that the manager did not think of this sooner. He would have been spared a considerable outlay, if it be true that three scenes have been painted and a hundred rich costumes made for nothing. After the production of *Les Contes d'Hoffmann*, *Les Noces de Figaro* will be put into rehearsal, Madme Carvalho taking the part of the Countess.

M. Ch. Lecoq has contributed a new three-act comic opera, *Janot*, to the Renaissance, the authors of the book being the irrepressible twins, Meilliac and Halévy. About this more next week.

MADME MONTIGNY-RÉMAURY (from a Correspondent).—The orchestral concert of the brilliant French pianist, which was postponed in consequence of her indisposition, is now announced for Wednesday next, with M. Lamoureux as conductor. The programme is varied and interesting. At the beginning of March Madme Rémaury goes to Madrid, being engaged for the first two Popular Concerts (March 6 and 13) recently instituted, and from which so much is expected. That the "Madrilènes" will thoroughly appreciate her admirable talent I have little doubt.—S. H., Paris, Jan. 9.

MUSIC IN MANCHESTER.

(From a Correspondent.)

The programme of Mr Charles Hallé's Grand Concert in the Free Trade Hall, on Friday last week, was highly interesting, and an excellent account, from the pen of the critic who has made the *Examiner and Times* a *bond fide* authority on all that concerns musical matters, appeared the morning after. The orchestral pieces included Mendelssohn's overture to *Athalie*; F. II. Cowen's new Symphony in C minor; *The Mill, a scherzo* in G minor, for stringed instruments (first time); and Weber's *Jubilee* overture. The concerto was Mozart's "No. 15" (in B flat), for pianoforte—played by Mr Hallé. The vocal music was exclusively contributed by that great popular favourite, Miss Minnie Hauk. About Mr Cowen and his symphony, the *Examiner and Times* writes:—

"The production of a new symphony by an English composer is not an event of every-day occurrence, and the audience of last evening enjoyed an unusual privilege in listening to its first performance. In bringing forward his Symphony in C minor, Mr Cowen, perhaps, wisely followed the precedent set by Mendelssohn in giving to his work 'a local habitation and a name,' by christening it 'Scandinavian.' It reflects, no doubt, the impressions left by a sojourn in Norway, and those who have visited the lands of fjords and fields found their imaginations excited, and heard in the strains of the symphony a suggestive accompaniment to their recollections of one of the grandest countries in Europe. It is always rash to try to translate into the concrete definiteness of words the inspirations of a musical work, and especially of a symphony; it is, therefore, with some hesitation that we suggest that the first movement (*allegro moderato, ma con moto*) attempts to give a general picture of the country and people, the grand awe-inspiring scenery being contrasted with the simple primitive life of its inhabitants as indicated by a beautiful pastoral strain, gradually taken up by different instruments and worked in combination with the introductory and less pleasing themes. The last movement, *allegro molto vivace*, is of a heroic and stirring character, recalling the traditions of the old Norseman, and may be taken to reflect the well-justified national pride of the inhabitants of 'Gamle Norge.' In the second and third movements our imaginations are not allowed to go astray. Mr Cowen attaches to the *molto adagio* the title of 'Summer evening on the Fjord,' and this was, perhaps, the most taking movement of the work in spite of an apparent tendency to strain after unusual effects. It deserves the highest praise as a really charming composition, and for the skill with which it indicates a state of things very difficult to describe by musical means—namely, the complete stillness and tranquillity of the deep waters of the winding fjords. The *scherzo* ('A Sleigh Ride') was also much enjoyed by the audience, and the episodes for wind instruments were skilfully contrasted with the lift of the principal motive. At the conclusion of the symphony Mr Cowen, who was among the audience, came on the platform in response to the loud and continued applause, and received a most enthusiastic and gratifying reception. The Scandinavian Symphony will be heard again with pleasure, and we may be better able to do justice to its merits on a second hearing."

With reference to Mozart's concerto and its performance by Mr Hallé, our judicious critic says:—

"Mozart's Concerto in B flat, No. 15, with which Mr Hallé opened the second part of the concert, was thoroughly enjoyed by the audience, band, and pianist alike from beginning to end. It has been well said that, in listening to the works of Mozart we seem to be gently rocked on a boundless ocean of melody where there is no fear of storm or tempest; and certainly the performance of Mozart's concerto last evening lacked nothing to make it the perfection of a musical treat. The *Scherzo* for stringed instruments by Raff, entitled *The Mill*, is an unimportant and not particularly pleasing example of a composer who can do better things."

He also pays a deserved tribute to Miss Minnie (Carmen Katherine) Hauk:—

"The vocalist of the evening was Miss Minnie Hauk, who has a style of her own, and who in her peculiar *répertoire* has no superior. Her operatic selections had not the advantage of orchestral accompaniments; but her singing of the 'Styrienne,' from *Mignon*, was an artistic triumph, and the vocal power and histrionic force of Miss Hauk were deservedly rewarded by an enthusiastic encore. We should have been glad if Miss Hauk had repeated the 'Styrienne' instead of singing 'Kathleen Mavourneen.' The song from the *Taming of the Shrew* loses much of its effect in being transferred from the stage to the platform."

By the way, why does not Mr Hallé bring forward, for the

edification of his Manchester patrons, Mozart's last concerto in B flat, composed in January, 1791, the year of the great musician's death? It was introduced with great success by Arabella Goddard, at the Crystal Palace, five or six years ago, with two masterly "cadenzas," written expressly for her by Herr Reinecke of the Leipsic Gewandhaus. Mr Hallé might also, without danger, make them acquainted with Dussek's No. 6, in G minor, or No. 12, in E flat—the first comprising a *finale* quite "Bohemian," both of them brilliant and effective; or, for the matter of that (*pace* the "advanced" and "higher development" schools, of which the musical public are getting heartily sick), the Military Concerto of the same (since Arabella Goddard's retirement from the public arena), wrongfully neglected composer. A model of simplicity and grace, the "Military Concerto" of Dussek, after the Liszt, Tchaikowsky, Schärwenka and Bronsart concertos, would make the hearts of our bewildered amateurs once more beat pleasurable with a free and healthy circulation. Before all Mr Hallé is an eclectic.

OUR FLAG! *

Dedicated to the 58th Regiment.

I see just a small brave band,
Enframed in a dark wild scene,
As I hear the cheers for the old, old
land,
Blent with name of our well-loved
Queen!

A flag waves high o'er the strife,
Borne aloft in a firm staunch clasp;
It leads on our band thro' that fight
for life,
And soothes them in Death's fierce
grasp!

Let their echoed cheers ring high,
And blend with our prayers above,
As we think on those who so gladly die
In defence of the flag we love!

A SOLDIER'S DAUGHTER
(*Mrs C. Hunter Hodgson*).

MR F. W. DAVENPORT.—This young composer is a fresh instance of one who, educated for different purposes, found the attraction of music too powerful to allow of his devoting his energies mainly to any other pursuit. Born near Derby, in 1847, he was originally destined for the legal profession; but his strong inclination in another way, even when studying at Oxford, divided his attention in a great measure from what was to have been the chief object of his life, and induced him to practice harmony and counterpoint under the tuition of Dr G. A. Macfarren, Professor of Music at Cambridge University and Principal of our royal Academy. Before being summoned to the bar, Mr Davenport had composed chamber music of various kinds, and of late years has exclusively devoted himself to the art of his predilection. What progress he has made is best shown by the fact that when, in 1876, a prize was offered by the directors of the Alexandra Palace for "the best symphony," the honour fell to him, although there were several competitors of distinction; and his work was played with great success under the direction of Mr West Hill. At a concert in the Crystal Palace, an orchestral Prelude and Fugue from his pen met with equal favour, Mr Manns conducting the performance. Since the prize-symphony referred to, independently of the orchestral Prelude and Fugue, Mr Davenport has produced in public an overture to *Twelfth Night*; six pieces for violoncello and pianoforte; *Pictures on a Journey*, for pianoforte solo; Variations on an original Theme, for pianoforte; and several songs. He has also composed a *Suite* for orchestra, a sextet and quintet, each for bowed instruments, and an orchestral symphony in C—which have yet to be heard.

Liége.—At the last concert of the Association Musicale, under the direction of MM. Hutot and Sylvain Dupuis, a new orchestral work, *Scènes Hindous*, by the Abbé Erasme Raway, was performed for the first time and very well received. It is divided into four parts: "Le Pas Hindou," "L'hymne du Peuple," "Le Sacrifice," and "Le Chant Hindou."

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-THIRD SEASON, 1880-81.

DIRECTOR—MR S. ARTHUR CHAPPELL.

TWENTY-FIFTH CONCERT OF THE SEASON,
MONDAY, FEBRUARY 14, 1881,
At Eight o'clock precisely.

Programme.

PART I.—Quartet, in C minor, Op. 18, No. 4, for two violins, viola, and violoncello (Beethoven)—MM. Jean Becker, L. Ries, Zerbini, and Piatti; Song, "Vado ben spesso" (Salvator Rosa)—Mr Thorndike; Three Pieces, for pianoforte alone (Scarلاتti)—Mdlle Marie Krebs.

PART II.—Sonata, in B flat, for pianoforte and violoncello—first time (Röntgen)—Mdlle Marie Krebs and Signor Piatti; Songs, "Du bist wie eine Blume" (Rubinstein), and "Am Ufer des Manzanares" (Jensen)—Mr Thorndike; Trio, E minor, Op. 119, for pianoforte, violin, and violoncello (Spohr)—Mdlle Marie Krebs, Herr Jean Becker, and Signor Piatti. Accompanist—Mr ZERBINI.

T W E L F T H A F T E R N O O N C O N C E R T ,
SATURDAY, FEBRUARY 12, 1881,
At Three o'clock precisely.

Programme.

Quartet, in B flat, for two violins, viola, and violoncello (Mozart)—MM. Jean Becker, L. Ries, Zerbini, and Piatti; Air, "If with all your hearts" (Mendelssohn)—Mr Edward Lloyd; Sonata, in D minor, Op. 31, No. 2, for pianoforte alone (Beethoven)—Miss Dora Schirmacher; Song, "In youth's season" (Gounod)—Mr Edward Lloyd; Quartet, in E flat, Op. 47, for pianoforte, violin, viola, and violoncello (Schumann)—Miss Dora Schirmacher, MM. Jean Becker, Zerbini, and Piatti. Accompanist—Mr ZERBINI.

MR FRANK J. AMOR.

A FEW Friends of Mr F. J. AMOR are raising a Fund to enable him to proceed to America, where he will have a much greater opportunity of exercising his talents than is possible in this country.

About £150 is necessary, towards which the following sums have been subscribed:—

	£ s. d.		£ s. d.
Professor Macfarren	5 5 0	J. W. Standen, Esq.	1 1 0
Stanley Lucas, Esq.	1 1 0	A. Burnett, Esq.	1 1 0
H. R. Evers	2 2 0	D. Godfrey, Esq.	1 1 0
P. Sainton, Esq.	5 5 0	C. Harper, Esq.	1 1 0
R. Evers, Esq.	1 1 0	E. Lockwood, Esq.	1 1 0
W. H. Cummings, Esq.	5 5 0	W. H. Holmes, Esq.	1 1 0
F. Westlake, Esq.	1 1 0	G. Horton, Esq.	0 10 6
C. E. Stephens, Esq.	1 1 0	O. Svendsen, Esq.	0 10 6
T. A. Wallworth, Esq.	2 2 0	C. Gardner, Esq.	0 10 6
Dr Stainer	5 5 0	H. C. Lunn, Esq.	0 10 6
A. O'Leary, Esq.	0 10 6	A. Friend...	2 2 0
H. Lazarus, Esq.	1 1 0	A. Friend...	1 10 0
W. H. Timney, Esq.	1 1 0	Mr J. W. Davison	2 2 0
Charles Santley, Esq.	5 5 0	Mr W. Duncan Davison	2 2 0
Walter Macfarren, Esq.	1 1 0		

The kind co-operation of amateur and professional musicians is respectfully solicited towards completing the necessary amount. Subscriptions can be forwarded to Mr H. R. EYRES (Hon. Treasurer), at the Royal Academy of Music; or to Messrs Stanley Lucas, Weber & Co., 84, New Bond Street.

DEATH.

On January 24th, at Brighton, MISS JULIA SMITH (vocalist), many years resident at Cheltenham.

A Name.

There's something in that name of thine, John Bright,
 Which doth express thy nature and proclaim
 The spirit of thy virtue more than name
 Ever man had expressed its owner aright.
 It bears a spell of fair and dauntless might
 And such a ring of English. Ne'er did shame
 O'ershadow it. And everlasting fame
 Shall shine upon it like the sunny light

Set on a bluff snow-hoary mountain, whose
 High head continually doth lift its gaze
 Above the rolling clouds into the blue's
 Full freedom, which the hail and stormy wind
 Have battered in the change of nights and days
 Yet left it changeless in its even mind.

Polka.

TO CORRESPONDENTS.

A LOVER OF ENGLISH OPERA.—The librettos of Macfarren's *Robin Hood* and *Hevellyn* were both from the pen of the late John Oxenford. The libretto of *Don Quixote* was written by Mr George Macfarren, Senr.; that of *Charles the Second* by Mr Desmond Ryan, Senr.

The Musical World.
 LONDON, SATURDAY, FEBRUARY 12, 1881.

Farewell Farewells!

"Bon jour Mesdames et Messieurs! Je me porte à merveille.
 Et vous?"

MR SIMS REEVES'S CONCERT.

The first of Mr Sims Reeves's four projected concerts in St James's Hall was a great success. Most important of all, our so long representative tenor was in full possession of his exceptional means, as was convincingly made manifest in his expressive and thoroughly dramatic reading of Blumenthal's ever popular

"Message" (accompanied by the composer); in those happily-linked gems, "The Stolen Kiss" of Beethoven and "The Hunter's Song" of Mendelssohn; and last, not least, in Dibdin's simple and touching ballad, "Tom Bowling." Every one of these, had he been so inclined, he might have repeated; but not even three unanimous calls after "The Message" could induce Mr Reeves to consent—for which he merits the approval of the judicious. He was in glorious voice and spirits throughout the evening, and the audience greeted him as an old and well tried friend. Mr Herbert Reeves was doubtless moved to extra endeavour by the occasion. Three songs were allotted to him, all of which he gave to the entire satisfaction of his hearers, the last especially—Louisa Gray's "Evening Star"—being a well-nigh perfect example of ballad-singing. This elicited an encore, which the young tenor could not well decline; and so, with commendable taste, he repeated it, in lieu of substituting something else. Another special attraction was Miss Minnie Hauk ("toujours la bien-venue"), who, besides joining Mr Sims Reeves in the duet, "Tornami a dir" (*Dos Pasquale*), sang "My Home in Cloudland" (Benedict), the "Habanera" from her favourite *Carmen* (encored), and the "Swiss Echo Song" (Eckert). About the quaintly characteristic "Habanera" it is enough to say that Miss Hauk gave it as she invariably gives it, and that it was a "hit." In the "Echo" she proved her mastery over quite another style of vocalisation, and created an unwonted sensation. On being encored, she substituted one of Balfe's settings of Longfellow ("Trust her not"). Other vocal pieces were contributed by Miss Helen D'Alton, Mr A. Oswald, and the London Vocal Union. Mr Oswald particularly distinguished himself in Sterndale Bennett's exquisite canzonet, "To Chloe in sickness" (Burns), and Miss D'Alton in Mr Eaton Fanning's graceful ballad, "I've something sweet to tell you," the two combining in Balfe's favourite duet, "The sailor sighs." The London Vocal Union, being encored in Bishop's well-known glee, "Sleep, gentle lady," which they sang admirably, substituted "When the evening twilight." The attractions of the concert were further enhanced by solos on the pianoforte, the pianist being Mr Sydney Smith, who played his own "Grand Polonaise" and "Valse Caprice," both popular, as everybody knows, and under the agile fingers of their composer always pleasant to hear. The accompanist of the vocal solos and duets was Mr Sidney Naylor. In fact, the concert was interesting, and keenly enjoyed throughout. So—

Farewell Farewells!



AN ENGLISH OPERA AT HANOVER.

(From a correspondent.)

THE *Veiled Prophet*, a new grand opera by Mr C. Villiers Stanford, the organist of Trinity College, Cambridge, was brought out at the Theatre Royal, Hanover, on Sunday night, and achieved an unmistakable success. The composer was called forward twice after the second act, and four times after the third. Herren Schott and Börs, who took the two chief men's parts, are spoken of by those present as having sung and acted splendidly. No praise is too great for the interest, pains, and care bestowed on the new work by Hofintendant von Bronsart and Capellmeister Frank. Had the opera been Wagner's newest production it could not have been more carefully and enthusiastically studied and rehearsed. We understand that the new work has already been secured for immediate production at Hamburg and Cologne. The libretto, by Mr W. B. Squire, is founded on the well-known episode in Moore's *Lalla Rookh*.

MR W. DORRELL has returned to town.

MME CHRISTINE NILSSON left London for Paris on Sunday night.

SIGNOR MAZZONI has resumed the meetings so much in vogue for the study of concerted operatic music at his residence.

THE Trio in B flat, for pianoforte, violin, and violoncello, by Mr F. C. Davenport, is dedicated to Miss Agnes Zimmermann.

CONCERTS.

CRYSTAL PALACE.—The resumption of the always welcome Saturday concerts in the Crystal Palace, on Saturday, brought with it Schubert's unpublished Symphony in D (No. 1 of the promised series of eight). Though the work of a boy of sixteen, it contains much that is interesting, and foreshadows no little of a composer now long admitted to his place among the "great masters." One special quality it exhibits—affluence of melody from the opening movement to the *finale*—a characteristic rarely absent from Schubert. Another novelty, the *Zwiesgespräch und Carneval*, from Heinrich Hofmann's *Italian Love Story*, if less attractive as a whole, has much to recommend it. A spirited performance of Schumann's pianoforte concerto enhanced the rapidly growing fame of Mr Eugene D'Albert; and the overture to *Der Freischütz* brought the concert to an end. Mr Santley, the vocalist, showed himself equally master of Handel, Mozart, and Beethoven; while Mr Manns, by his admirable conducting, ensured an exceptional performance for the orchestral pieces.

MR AGUILAR'S performance of pianoforte music, at his residence, on Thursday, Feb. 3, consisted of:—

Sonata, Op. 78 (Beethoven); Barcarolle (Thalberg); Overture-Scherzo (Aguilar); Bunte Blätter, Nos. 1 and 6, and Arabeske (Schumann); Sonata, in C minor (Aguilar); Lieder ohne Worte (Mendelssohn); The Blue Bells, Transcription (Aguilar); Valse, in A minor, and Polonaise, in A (Chopin); Pensée Fugitive and Mazurka du Nord (Aguilar).

POPULAR CONCERTS.—At the Saturday Popular Concert Herr Ignaz Brüll, the pianist and composer, already favourably known to Mr. Chappell's public, played three of Chopin's most familiar "Studies," with deserved applause, besides joining Madame Néruda in Goldmark's *Suite* for pianoforte and violin, Op. 11. The first piece in the programme was Mendelssohn's string quintet in A Major, one of the most singular examples of his precocity, surpassing anything that Mozart, Schubert, or even Beethoven produced in their very early days. The execution of this by Madme Néruda, MM. L. Ries, Straus, Pezze and Piatti was all that Mendelssohn himself could have wished. Monday evening's concert began with Verdi's E minor string quartet, about which so much was written three years since, when Mr. Chappell first brought it forward, and about which it will suffice to add that it was rendered in faultless style by Madme Néruda, MM. Ries, Straus, and Piatti—its exponents on January 21st, 1878. Herr Brüll, again the pianist, besides playing Chopin's Barcarolle in F sharp minor (which might be laid aside for a while), introduced a trio in E flat, of his own composition, for piano, violin, and violoncello, which, as times go, has a certain claim to acceptance, but considered *per se* is by no means a work calculated to raise divergent opinions as to its merits, being in strict parlance a trio, and nothing more. The happiest movement is decidedly the *scherzo*. Better executed than by the author, Madme Néruda, and Signor Piatti, it could hardly have been. Madme Antoinette Sterling was the singer on Saturday, Madle Friedlander on Monday, on both occasions Mr Zerbini being accompanist.

MR CHARLES HALLE.—Mr Charles Hallé gave the first of four advertised concerts on Saturday night, at St James's Hall, and in a programme varied and well chosen, showed, not for the first time, that the high reputation of his "Manchester orchestra" had been fairly earned. Two symphonies were included in the selection—Goldmark's *A Rustic Wedding* and Beethoven's imperishable "C minor." To these were added the *andantino* movement from Spohr's *Consecration of Sound*, an *entr'acte* and *air de ballet* from Schubert's charming music to *Rosamunde*, and the overtures to *Oberon* and *Tannhäuser*. On the whole, the execution was well-nigh perfect, more especially in the pieces of Spohr, Goldmark, and Schubert. Mr Hallé was received with the hearty welcome due to the eminent position he has earned for himself as a conductor. For the third concert we are promised *L'Enfance du Christ* of Berlioz, whose *Faust* has recently, thanks to Mr Hallé, made numerous converts to the music of the great French composer, and will appropriately wind up the series at the fourth and last.

THE SCOTTISH FESTIVAL.—The Festival in commemoration of Burns, repeated on Saturday night at the Royal Albert Hall, with, in most respects, a new programme, was noticeable for the appearance of Madme Christine Nilsson, who, besides singing the "Jewel Song" from Gounod's *Faust* (in Italian) and Handel's "Let the Bright Seraphim" (trumpet, Mr T. Harper), in her most finished and brilliant style, winning, and unwisely accepting, an "encore" for both, gave the old ballad, "John Anderson my jo," with such genuine and exquisite feeling both of words and music as to enchant all hearers. It was not surprising that the gifted Swedish lady should be asked to sing again; but, pleased as they naturally were with "Auld Robin Gray," we are mistaken if a majority of the audience would not have preferred

"John Anderson" over again, with the second and most poetical stanza restored. The rest of the programme was purely "miscellaneous"—good of its kind and containing popular things, sung by popular artists, assisted by Mr William Carter's well-trained choir, but demanding no special comment.—*Graphic*.

MR OSCAR BRINGER gave, on the afternoon of the 2nd inst., at St James's Hall, a remarkable exhibition of skilful pianoforte playing, with a selection of elaborate pieces in the most difficult *bravura* style. First came the Leviathan solo Sonata of Beethoven, Op. 106, in B flat, which has been the despair of most pianists, and mastered but by few; its chief (if not only) public performances in this country, in recent times, having been by Madame Arabella Goddard, Mr Charles Halle, and Dr Hans von Bülow. This great work, like its composer's Ninth Symphony, appears to leave no possibility of further advance in grandeur, vastness of conception and amplitude of development. The exhaustless power of continuity, the never-ending variety of treatment, the richness of imagination, and the elevation of style, which characterise this sonata, are such as should cause gratitude rather than create weariness at its exceptional length, especially when so admirably rendered as by Mr Beringer. The first *allegro*, with its alternations of grandeur and fancy; the *scherzo*, with its quaint trio; the pathetic *adagio*; and the elaborate *finale*, with its complex fugal writing—all these were rendered with marvellous fluency and rhythmical distinctness; the execution of the last movement, with its rapid passages, intricate involutions of subject and counter-subject, and the constant succession of shades thrown in amidst other and simultaneous difficulties, being accomplished with rare excellence. Next followed the finest of the four solo sonatas by Weber—that in A flat, in which the master has embodied romanticism and fanciful beauty analogous to the qualities which render his operas, *Der Freischütz*, *Euryanthe*, and *Oberon*, still unsurpassed in their kind. The bright genius and fluent—if occasionally capricious—imagination revealed in the sonata referred to, were disadvantageous to the effect of Brahms' ponderous work in F minor at Wednesday's performance. As an early production, Herr Brahms' sonata is remarkable for a vigour and self-assertion, unusual even in confident youth. Although containing at distant intervals some striking passages, it belongs, as a whole, to that spasmodic and convulsive, not to say frenzied, school which Liszt was one of the earliest to inaugurate, a special instance being his Sonata in B minor, with which Mr Beringer closed his recital. If violent and sudden contrasts, eccentric dissonances, and tortured harmonic progressions, with crude and unattractive themes incoherently treated are to be admitted as conditions of high-class musical composition, then Liszt's sonata must be ranked very high indeed. In each of the pieces named Mr Beringer's performance was that of an exceptional *virtuoso*, his thorough command of the key-board and of all gradations of tone, and his admirably distinct rhythmical enunciation being worthily displayed in the sonatas of Beethoven and Weber, and as unworthily bestowed on the other works, to which his interpretation gave a factitious importance, such as rant and fustian on the stage would derive from fine elocution.—*Daily News*.

HIGHGATE.—Mr Worsley Staniforth gave an English ballad concert at the Northfield Hall on Thursday evening, the 3rd inst., which was fairly attended. Miss Nelly McEwen, a new soprano, made a favourable impression in Haydn's "With verdure clad," and was equally successful in Marzials' "Summer Shower" and "Robin Adair," the last being encored. Madame Evans Warwick gave three contralto songs, Mr G. Schmettau two tenor songs, and Mr Frank Elmore, the well-known baritone, his own "Woodman's Song," a capital new sea-song, "The good ship Rover" (words by J. Stewart, music by J. L. Hatton), received with great favour, and "Before the Mast" (Staniforth). A Miss Soper, of the London Academy of Music, played pieces by Joachim and Raff, which seemed much to please the audience; but, according to the local papers, the most interesting features of the programme were the harmonium solos of Mr Staniforth, who bids fair to occupy a good position amongst performers on this instrument. Various part-songs, &c., were contributed by the Marlborough Choir.

MR ARTHUR SULLIVAN'S *Martyr of Antioch*, conducted by the composer, and Mendelssohn's *Lobgesang*, under the direction of Sir Michael Costa, were to be performed last night by the Sacred Harmonic Society in their new *locale*, St James's Hall.

THE election of Mr Brinley Richards as "travelling Examiner for the forthcoming local examinations in connection with the Royal Academy of Music was confirmed at the meeting of the select committee of that institution, on Saturday last.

PROVINCIAL.

EDINBURGH.—The Music Class-room was excessively crowded at Professor Sir Herbert Oakeley's organ recital. Amongst those present were—Lady Elizabeth Dalrymple, Lord Curriehill and Miss Marshall, Sir Arthur and Lady Halkett, Lady David Deas, Sir Daniel and Lady Macnee, with other distinguished persons. The programme was as follows:—

Introduction, *Pastorale*, *Minuet*, and *March* (General Reed); Recit., "My arms! Against this Gorgias will I go" (*Judas Maccabeus*); Air, "Sound an alarm" (Handel); Andante, with variations—*Symphony* in E flat (Haydn); *Scherzo* and *Trio*—*Symphony* No. 7 (Beethoven); *Aria*, "Fra poco a me ricovero," "Tu che a Dio spieghi," (Edgardo's dying song) *Lucia di Lammermoor* (Donizetti); Troubadour Song (H. S. Oakeley); March, *Tannhäuser* (Wagner).

Sir Herbert's performances were listened to with equal attention and pleasure.

ADDERBURY.—There was a large attendance at the concert given in aid of the funds for the restoration of the old Parish Church. Misses Paulet, Fortescue, and Page, Messrs Harper, J. S. Fortescue, and J. Walton were the interpreters of a most attractive programme. The Misses Paulet well deserved the applause they received after each of their songs, and Miss Page's voice and talent were exhibited to general advantage in Blumenthal's "Message." Miss Fortescue, in two solos on the harp, by C. Oberthür ("Within a mile of Edinburgh town," and "Clouds and Sunshine"), made so strong an impression that she was called upon to repeat both. Some glees by the Church choir were extremely well given. The concert afforded general satisfaction.

BOLTON.—*Mignon*, of which Carl Rosa has the sole right of representation in English, was given at the Temple last night to a fashionable, enthusiastic, and crowded house. The cast was very powerful. Mr Barton McGuckin—greeted with hearty plaudits on his re-appearance after a severe illness—was in excellent voice, and enjoyed a triumphal march all through the piece. Miss Georgina Burns surpassed herself, and Miss Gaylord as *Mignon* was much admired both for her histrionic and vocal powers. She gave in a most pathetic manner "Oh Virgin Sweet Mary," a hymn learnt in childhood. Mr Leslie Crotty sang with care and taste, and Miss Lilian de la Rue acquitted herself charmingly. In every sense *Mignon* may be characterised as a decided success. The selection for to-night is the *Bohemian Girl*.—Balfe's "evergreen"—*Bolton Guardian*, Feb. 5th.

MANCHESTER.—At Mr Charles Halle's last Manchester Concert in Free Trade Hall, Mendelssohn's *Elijah* was given with Mr Joseph Maas, Mr Santley, Mdlle Breidestine (a *débutante*), and Mad. Patey, as principals.

WORCESTER.—A fire broke out on Tuesday morning at Worcester in the Music-hall, a large building belonging to the corporation. It had latterly been re-decorated and a new organ placed in the orchestra at a cost of £700. The fire was first observed shortly before five a.m., and appeared to have originated beneath the orchestra. A high wind was raging at the time, so that, although engines were promptly at hand, there was no chance of saving the building, which was soon entirely enveloped in flames. The organ and all the orchestral fittings and furniture were entirely destroyed, in fact, nothing was left but the bare blackened walls. The roof fell in about six o'clock. The origin of the fire is unknown.

BIRMINGHAM.—The programme of the fourth of Mr Stratton's series of Chamber Concerts was as usual of a high character. Here it is:—

Quartet, in E flat, strings (Cherubini); Suite, in E minor (Op. 153), violin and pianoforte (Reinecke); Fantasia, in C (Op. 15), pianoforte (Schubert); *Lied ohne Worte*, in D (Op. 109), violoncello and pianoforte (Mendelssohn); Quartet, in B minor (Op. 2), pianoforte and strings (C. E. Stephens).

The quartet of Mr C. E. Stephens is a work of genuine merit and was listened to with marked interest. The *Lied ohne Worte* was composed by Mendelssohn for the unfortunately charming violoncellist, Mdlle Christiani, whose death at Novatschekask, in Siberia, has been intentionally misrepresented—as Mr Shaver Silver may have heard. The truth will come out one day. At the next concert Beethoven's grand Sonata, A major (Op. 101), is to be played the first time, in Birmingham, by Mr Duchemin; also, first time, a quartet, by the late Mr Henry Westrop, for pianoforte and strings.

VIENNA.—The *finale* to Mendelssohn's *Loreley*, previously heard only in the concert-room, has at length been given at the Imperial Operahouse, Mad. Ehna sustaining the title-part.—Berg, the popular Austrian dramatic author, has been commissioned to write the libretto of a ballet, called *Sport*, music by Johann Strauss.

EDINBURGH.

(By Telegram.)

Mr Charles Hallé and his "Manchester Orchestra" are here. To-night (Friday) they give a first grand concert, and to-morrow night another, which together constitute what is fairly styled "The Edinburgh Orchestral Festival." The band numbers 70 performers—all first-class; and Mr Hallé—also "first-class," as I need hardly remind you—is solo pianist and conductor. With Mad. Norman Néruda as solo violinist, Mdlle Marie Breidenstein and Mr Joseph Maas as soprano and tenor vocalists, and splendid "classical" programmes (a symphony on each occasion), a great musical treat may be expected for the amateurs of "Auld Reekie," which, if I am not greatly mistaken, they will appreciate. The only fault I can find in the general programme is that it includes but one piece of English music (vocal or instrumental)—viz., Macfarren's characteristic and brilliant overture to *Chevy Chace, a pièce d'occasion*, written *currente calamo*, as all who know its history are aware.

The "Reid Concert" (on Tuesday next), under the superintendence of our able and zealous University professor, Sir Herbert Oakeley, will also enjoy the aid of Mr Hallé's orchestra and solo performers. An excellent programme has been drawn out, beginning, as a traditional *sine quid non*, with the munificent General's "Introduction, Pastoral, Minuet, and March."

Edinburgh, Feb. 11th.

G. A. P.

MDLLE MARIE BIÈRE, who shot her lover in the rue Auber, last year, attempted to sing at the Théâtre-Français, Nice, on Monday evening. When she appeared upon the stage she was so nervous and overcome with emotion that she was unable to sing in tune, whereupon the audience hissed her and she was obliged to retire.—*Parisian*.

BURNS' COMMEMORATION.—The postponed "Gathering of the Clans" in honour of the great Scottish poet's birthday, which that zealous and enterprising servant of the public, Mr Ambrose Austin, was, in consequence of bad weather, obliged to postpone, takes place this evening in St James's Hall, when Mr Sims Reeves will be heard "for the last time" (?), in the late Howard Glover's famous cantata, *Tam o' Shanter*.

MDLLE ROSE HERSEE.—A telegram just received from this popular artist announces that she will on the 12th inst. leave the Australian colonies, where, during the last two years, she has gained fame and fortune as *prima donna* in Italian and English opera. She will stay en route at the Cape of Good Hope to fulfil concert engagements, and may be expected in London early in April.—*Observer*.

MR F. H. COWEN.—Mr Cowen is much more than a composer of promise; though only twenty-nine years of age, he has already written three symphonies, two cantatas, and many successful songs, while opera-goers will remember the exceedingly successful production by the Carl Rosa Company of Mr Cowen's setting of *The Lady of Lyons*, under the title of *Pauline*. The part of Claude Melnotte was taken by Mr Santley, and the Spanish serenade sung by the supposed prince could only have been written by a composer of great natural ability and carefully-cultivated talents. It may interest our readers to learn that Mr Cowen, born at Kingston, Jamaica, was brought to England when four years old, and studied under Sir Julius Benedict and Sir John Goss.—*Manchester Examiner and Times*.

STUTTGART.—From the official returns just issued, it appears that 145 fresh pupils were admitted last autumn into the Royal Conservatory of Music. The number at present on the books is 610. Of these, 185 (63 males and 122 females), 130 not being natives of Wurtemberg, devote themselves to music as a profession. Germany and foreign nations are thus represented:—366 pupils come from Stuttgart and 42 from other parts of Wurtemberg; Prussia sends 21; Baden, 19; Bavaria, 11; Brunswick, 1; Hesse, 2; Oldenburg, 1; Principality of Waldeck, 1; Saxe-Altenburg, 1; Bremen, 1; Austria, 2; Switzerland, 20; France, 1; Great Britain, 41; the Netherlands, 1; Russia, 13; Roumania, 1; Greece, 1; Spain, 1; North America, 54; South America, 1; and East Indies, 8. During the winter semester, 765 lessons are given every week, by a staff of 39 male and 3 female teachers.

BRUSSELS.

(From a Correspondent.)

It will be a long time ere those who were fortunate enough to be present will forget the closing night of Mdme Albani's engagement at the Monnaie. The bill comprised *La Sonnambula* and the last act of *Faust*. A running fire of applause was kept up the whole evening, and the number of floral tributes was something remarkable. The fair and gifted artist was called on four times after *La Sonnambula* and three at the fall of the curtain. She has now gone to Holland, but hopes are entertained that, on her way back, she may be induced to give one more performance.

The following is a list of the pieces got up by Stoumon and Calabrési, during their five years of office: *Carmen*, 4 acts; *Reine de Saba*, 5 acts; *Philémon et Baucis*, 2 acts; *Piccolino*, 3 acts; *Aida*, 4 acts and 6 tableaux; *Paul et Virginie*, 4 acts and 6 tableaux; *Cinq-Mars*, 4 acts; *Moisson*, 1 tableau; *Timbre d'Argent*, 4 acts; *La Flûte enchantée*, 4 acts; *Der Freischütz*, 3 acts and 5 tableaux; *Les Amoureux de Catherine*, 1 act; *L'Orage*, 1 act; *La Bernoise*, 1 act; *Richard Coeur-de-Lion*, 3 acts and 4 tableaux; *Les Monténégrins*, 3 acts; *Nuit de Noël*, 1 act and 3 tableaux; *Quentin Durward*, 3 acts and 4 tableaux; *Sir William*, 1 act; *George Dandin*, 2 acts; *Gretina Green*, 1 act; and *Les Faneurs de Kif*, 1 act. Total: 56 acts (operas and ballets). Of these, 33 acts were new, and 23 revived.—The first concert of the Royal Conservatory this season was given only a short time since. The first part was dedicated to Organ Pieces, executed by M. C. M. Widor, organist of St Sulpice, Paris, and composer of the new ballet, *La Korrigane*, now running at the Grand Opera; the second, to Beethoven's Ninth Symphony. Perhaps this great work had never been so finely rendered in Brussels before.—M. Gevaert is engaged on the composition of a national cantata, *Het Volk van Gent*, the libretto of which is from the pen of the popular Belgian poet, Emmanuel Hiel.—X. Y. Z.

Exist beautifully!

MAUDLE.—"How consummately lovely your son is, Mrs Brown!"

MRS BROWN (*a Philistine from the country*).—"What?—He's a nice, manly boy, if you mean that, Mr Maudle. He has just left school, you know, and wishes to be an artist."

MAUDLE.—"Why should he be an artist?"

MRS BROWN.—"Well, he must be *something*!"MAUDLE.—"Why should he be anything? Why not let him remain for ever content to *exist beautifully*?"

[Mrs Brown determines that at all events her son shall not study art under Maudle.]

Punch.

Mdme Montigny-Rémaury is engaged as pianist for the long-talked-of Madrid Popular Concerts. The fame of this excellent artist seems to be spreading all over Europe.—*Graphic*.

THE Porte Saint-Martin is now rehearsing *Les Chevaliers du Bouilliard*, a drama by Messrs Denney and Bourget. The first performance will take place on Friday.—*Parisian*.

A new quartet in G, for stringed instruments, by Professor G. A. Macfarren, was performed on Thursday night, by Messrs Henry Holmes, A. Gibson, Burnett, and E. Howell, in the Beethoven Rooms, at the first of Mr Harwood Turner's Chamber-Music Concerts. More, next week, about concert and quartet.

MDLLE VANZANDT.—(From a Correspondent).—The success of this charming young artist at the Paris Opéra Comique continues unabated, and Mignon is still the character in which she is the admired of all admirers. She will next appear as Dinorah. Mdlle Vanzandt has received many offers for the approaching London season, and among the rest one from Mr Mapleson, as also one from Mr Sims Reeves, to be *prima donna* throughout his forthcoming provincial tour. Tempting offers from St Petersburgh have also come—for sixteen performances at 3,000 francs (£120) per night; and last, not least, a proposal from America, to be *prima donna* with Mad. Patti at the new Operahouse to be opened in 1882.

MDLLE SARAH BERNHARDT gave five performances last week in Cincinnati. The receipts were 16,061 dols. Her eighty-one American performances have thus far produced 284,108 dols. Her success is undiminished. Mdlle Bernhardt, with the entire company, is now playing in New Orleans.—*Parisian*.

WAIFS.

Olivette is highly successful in New York.

J. B. Dalman, conductor at the Liceo, Barcelona, is dead.

The King of Italy will make an annual grant to the Teatro Costanzi, Rome.

The defunct *Palestra Musicale* is resuscitated at Rome; so is the *Teatro Italiano*.

Sylvia has been given at the Theatre Royal, Munich, and received somewhat coldly.

Mdme Moran-Olden has sung three times at the Imperial Opera-house, Vienna.

The Becker Quartet will shortly make a tour in Holland, Belgium, and Germany.

Dominiceti has succeeded Ponchielli as professor of composition at the Milan Conservatory.

A new opera, *Van Dyck*, by R. Emmerich, is accepted at the Theatre Royal, Stuttgart.

Kini, Nestor of Italian composers, died lately at Bergamo. He was born, in 1811, at Fasano.

A new opera, *Dora*, by Niccolò Guerrera, has been produced at the Teatro Dal Verme, Milan.

Vannutelli, proprietor of the Politeama, Rome, has been created Knight of the Crown of Italy.

The German operatic company at Ghent will shortly produce *Tannhäuser*, for the first time.

Colyns, professor of the violin in the Brussels Conservatory, has concluded a concert-tour in Holland.

Bartolomeo Pozzolo, of Vercelli, is the new musical director at the Cathedral of San Gaudenzio, Novara.

Mdme Mallinger has taken a month's leave from the Royal Opera-house, Berlin, on account of her health.

Zajic, Concertmeister of Mannheim, succeeds Lotto as violin professor in the Strassburg Conservatory.

Saint-Saëns played recently at a Musical Festival organised in his honour by the Association Artistique at Angers.

Handel's *Judas Macabaeus* is announced for performance at the next concert of the Philharmonic Society, Montreal.

The Hungarian violinist, Juno Hubay, a pupil of Joachim's and Vieuxtemps', has been playing with success in Liège.

Dengremont, the youthful violin virtuoso, has been playing at New York, where his merits are variously appreciated.

Carl Schröder, violoncellist and member of the Leipzig Gewandhaus orchestra, is appointed *Capellmeister* at Sondershausen.

A feature in the programme of a recent concert given by the Cercle Artistique et Littéraire, of Antwerp, was Massenet's "Eriwynne."

Otto Goldschmidt, Sarasate's travelling companion and pianist, has been decorated with the Spanish Order of Isabella the Catholic.

G. Ricordi, head of the great publishing firm in Milan, has been created, by the Emperor of Brazil, officer of the Order of the Rose.

The Duke of Anhalt has conferred the Gold Medal of the Order of Albert the Bear on Th. Schneider, director of sacred music at Chemnitz.

Mdme Schröder-Hanfstängl, of the Theatre Royal Stuttgart, has been singing at the New Operahouse, Frankfort-on-the-Main, and was much admired as Lucia.

Berlioz's "Symphonie Fantastique" was performed at the last concert of the Royal Orchestra, Dresden, in presence of their Majesties and the entire Court.

Stagno has signed an engagement to sing in the spring at Cordova, Alicante, and Grenada. He will receive 60,000 pesetas—more than £160 a night. (Bosh!—W. D. D.)

A musical festival, towards the expenses of which 50,000 dollars have been already subscribed, will be held in June at Chicago (U.S.). Haus Balatka is appointed conductor.

In consideration of his receiving ten per cent of the gross receipts, Wagner has granted A. Neumann, of Leipzig, the right of performing his *Tetralogy* for two years in England and America.

Señorita Doña Matilde Rodriguez, after carrying off the first prize for singing and elocution at the Madrid Conservatory, made her *début*, as Margherita in *Faust*, on the 29th ult. at the Teatro Real.

On the 31st ult., his birthday, Schubert's music to *Rosamunde*, and one-act opera, *Die Verschworenen* (*Der häusliche Krieg*), the latter in its original shape, were performed at the Imperial Operahouse, Vienna.

Gounod's *Romeo et Juliette* is to be revived at the Stadttheater, Hamburg, the occasion being the benefit of Mdme Rosa Sucher. His *Polyeucte*, with M. Warot in the principal part, will shortly be performed at Nantes.

The total destruction by fire of the new Music Hall at Worcester will be a sad grievance to Worcester amateurs, to whom the per-

formances held within its walls were frequently a source both of entertainment and instruction.

The receipts of the first *Bal masqué* this season at the Grand Opera, Paris, were 54,215 francs—an advance of 10,000 francs on the corresponding ball of the previous year. There were two bands; one, conducted by Arban, in the auditorium, the other, by Gung'l, in the saloon.

Dr Horton Allinson has been appointed acting local examiner at the examinations to be held in Manchester on behalf of the Royal Academy of Music, London, beginning on Saturday, March 5th. The subjects of examination will be (1) piano-forte playing; (2) singing; (3) theory of music, including harmony, counterpoint, plan or design, and playing upon orchestral instruments. We are informed that the institution of these examinations is regarded as highly important by the inhabitants of the most musical of our provincial cities, and is exciting keen interest. They are metropolitan examinations both for licentiatehip and local examinations. The first will be held on Saturday, March 5.

CHRISTINE NILSSON AT ROYAL ALBERT HALL.—The weather was not cheering on Saturday night, but it permitted moving about, and a very large number of those who love songs in general, and Scottish songs in particular, attended the Albert Hall, where Mr W. Carter repeated an entertainment which, given amid recent snow and frost, so few were able to enjoy. Mdme Christine Nilsson, who appeared on the first occasion, remained in London to be present on the second, and her singing was a marked attraction. She contributed three pieces to the programme, each representative of a distinct class in vocal music—the "Jewel Song," from *Faust*, standing for operatic airs, "John Anderson my jo," for ballads, and "Let the bright seraphim" (trumpet obbligato, Mr Harper), for oratorio. That in all the Swedish lady was successful need hardly be said, while that her audience were delighted is proved by the fact that, disregarding the rule of the evening, they encored everything.—D. T.

MR HALLES CONCERTS.—Orchestral concerts promise to be an unusually important feature of the coming season, and already Mr Charles Halles is in the field, having given the first of a series of four in St James's Hall on Saturday evening. The opening programme contained a number of familiar works and one quasi-novelty, to wit, Goldmark's symphony, *A Rustic Wedding*; the main object being, doubtless, to confirm, by the presentation of well known music, the répute already gained by the "Manchester orchestra" in London. Interest of another and more powerful kind will attend the second and third concerts, since at one Beethoven's Triple Concerto in C—last heard some years ago at the Albert Hall—and Mozart's "Haffner" Serenade are promised; while at the other, Berlioz's *L'Enfance du Christ* is to be given for the first time in the hearing of metropolitan amateurs. We gladly welcome this enterprise, and wish it all possible success—indulging a hope that it may result in the establishment amongst us of concerts, not only presided over by the same energetic conductor as those of Manchester, but having an equal educational value.

From Henri Lorm's personal reminiscences of Rossini we extract the following hitherto unpublished anecdote, curiously illustrative of the superstition that was one of the great master's leading characteristics. In 1833 Louis Philippe presented Rossini with a magnificent repeater, of which the latter was extremely proud, carrying it in his right waistcoat-pocket for six years. One afternoon, as he was showing it to some acquaintances in the Café Helder, a gentleman walked up to the table at which he was sitting, and said:—"M. Rossini, you do not know the secrets of your watch, although you have worn it for such a long time. Will you permit me to reveal them?" Rossini, with an ironical smile, handed him the watch; when, to his surprise, the stranger touched a hidden spring, and a false lining to the back of the watch flew open, disclosing the master's portrait, painted in miniature, and surrounded by an enamelled wreath of Arabic characters. Interrogated as to how he came by his knowledge of the secret, the existence of which Rossini had never suspected, the stranger avowed himself maker of the watch, but declined to explain the signification of the Arabic words encircling the likeness. Rossini, convinced that some evil spell must be contained in the characters which their author refused to interpret, conceived so unconquerable a fear of the watch that he never again wore it. After his death it was found sealed up in an old commode which had not been opened for several years. (Upon which Burchall would have ejaculated "Fudge!")

BERLIN.—Mad. Pauline Lucca begins her engagement for April at the Royal Operahouse with Mozart's *Così fan Tutte*.—Niels W. Gade, of Copenhagen, has been created by the Emperor Wilhelm a knight of the Order "Pour le Mérite" (branch of Science and Art) with right of voting.

BOSTON, (U.S.)—G. Henschel's first Vocal Recital in this city was held at the Meionaoon.

DRESDEN.—The King has conferred on Mad. Otto-Alvsleben, honorary member of the operatic company at the Theatre Royal, the Gold Medal "Virtuti et Ingenio."

GOTHA.—The Duke of Saxe-Coburg-Gotha, finding the maintenance of an operatic company too expensive, has, much to his regret, been obliged to disband the company at the Ducal Theatre.

UTRECHT.—The oldest musical association in Europe, or the world, is, probably, the *Collegium Musicum Interjectum*, founded here in 1631, and well known in connection with the "Town Concerts," as they are called. The 29th April next is the 250th anniversary of its existence, and the members propose celebrating the event by a two-days' festival, at which, in addition to works by the great classical masters, the programme shall contain fragments from the Cantata composed by Kufferath for the 200th anniversary of the society in 1831.

LEIPZIG.—The programme of the fourteenth Gewandhaus Concert was thus constituted : Part I. Overture to *Faniska*, Cherubini ; "La Calandrina," arietta, Jomelli ; Concerto for Violin (No. 9) Spohr ; "Aria finale" (with two *obbligati* flutes) from *Vielka*, Meyerbeer ; Violin Solos, Rubinstein and Wieniawski ; Songs with Piano, Lassen and C. Reinecke. —Second Part. Symphony in A major (No. 7), Beethoven. The violinist was Auer, from St Petersburg ; the vocalist, Miss Emma Thursby, who created a highly favourable impression and was applauded with enthusiasm.—A "Gluck Cyclus" has been brought to a close at the Stadttheater with *Armida*.

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From the "Queen," January 29th.

PIANOFORTE MUSIC.—CHOPIN'S TWENTY-SEVEN STUDIES. (Ashdown & Parry.)—The Studies of François Frederic Chopin have effected the development of pianoforte playing more powerfully than any similar compositions in modern times; and we must go back to the world-renowned studies of John Baptist Cramer, and to the grand series known as Gradus ad Parnassum of Muzio Clementi, for works of kindred character which have influenced the art in a commensurate degree. Chopin was born at Warsaw in 1809, the same year in which Mendelssohn, a few months earlier, first saw the light. The Polish composer became domiciled in early manhood in Paris, and there produced the greater part of his compositions. These are almost exclusively for the instrument of his choice—the pianoforte—and, taken altogether constitute, comparatively speaking, a small amount of work for a lifetime. But they are stamped by such individuality, and they have opened out the field of pianoforte playing in so many hitherto unexplored directions, that their author is now universally regarded as one of the pioneers of modern musical art, and his name will be cherished by pianists in all time.

Messrs Ashdown & Parry's predecessors, Messrs Wessel & Co., were the first to introduce the works of Chopin in England; nearly half a century ago they commenced the publication of his earlier productions, and continued to import every novelty which proceeded from his pen contemporaneously with its appearance in Paris, until it is not too much to say that the name of this eminent firm became identified with that of the illustrious Polish composer. The twelve grand studies, Op. 10, were amongst the earliest of these publications, and enjoyed a certain degree of favour amongst pianists long before their author was recognised as a composer of power and originality, and became a text-book for the pianoforte-student five and forty years ago. These twelve compositions contain an amount of novelty out of all proportion to their length, and are without parallel for delicacy and refinement, combined with brilliancy and daring originality. The splendid arpeggio study in C, that in C sharp minor, the study on the black keys, the fine study in F, and that in C minor—chiefly for the left hand—may be cited as among the most valuable contributions to the pianoforte student's repertory. The twelve studies, Op. 25, followed some years later, and served by their freshness and even increased refinement, as well as by their exhaustive illustration of all the technical difficulties of pianoforte playing, to confirm and strengthen the reputation achieved by their elder sisters. The three studies which complete this series were composed for a work projected and edited by Moscheles, and published simultaneously in London and Paris—here under the title of "Etudes de Perfectionnement," and across the water as "Méthode des Méthodes."

Considering the great value of the work, both musically and educationally, this new edition, beautifully printed and carefully revised, will be a great boon to the daily increasing number of Chopin's admirers and to those who make the study of the pianoforte one of the chief objects of their lives.

LONDON: ASHDOWN & PARRY, HANOVER SQUARE.